

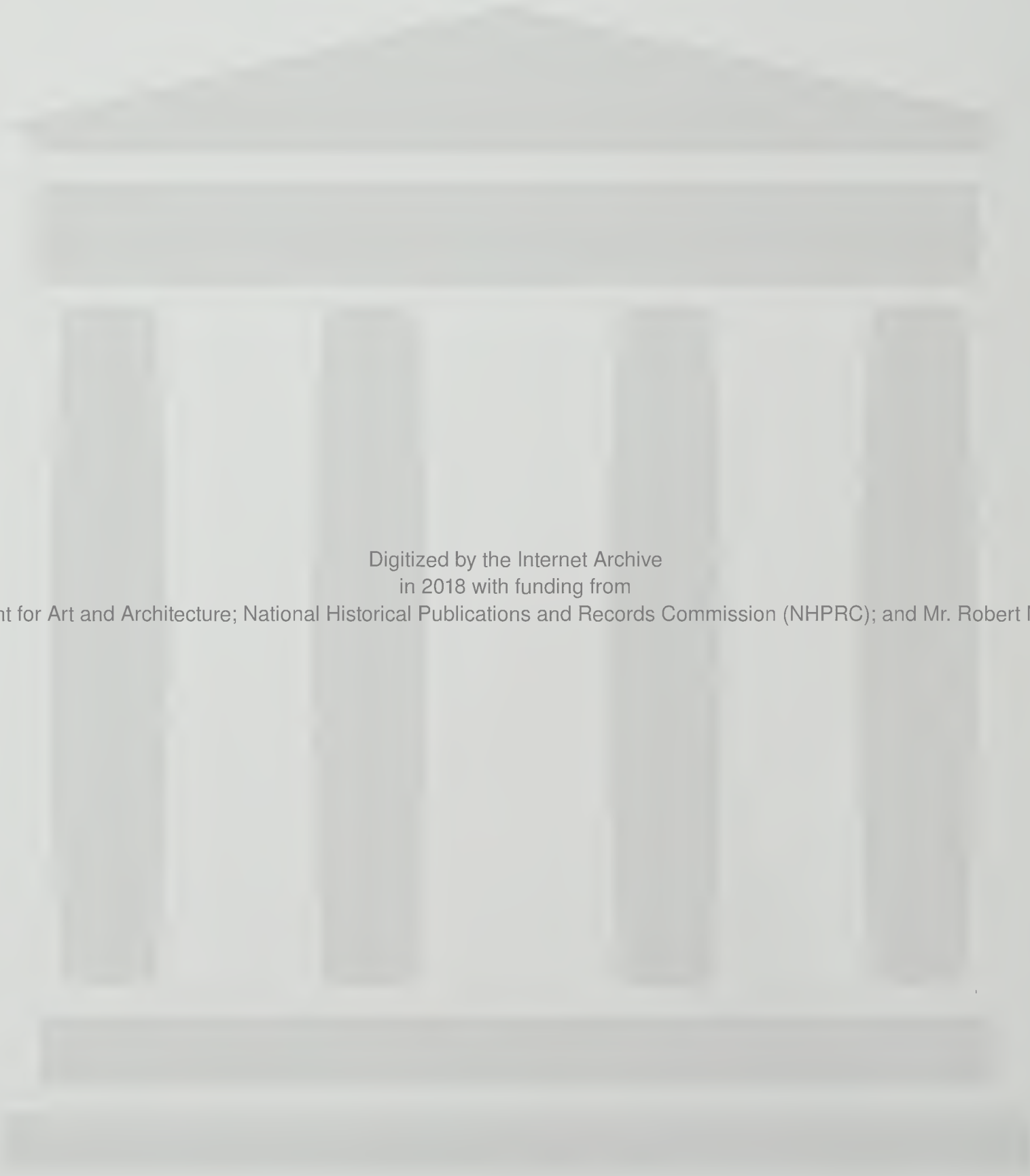
ANGST: Cartography

Constructed in the 1860's following the path of the Gowanus Creek to provide barge access to New York City's harbor, Brooklyn's Gowanus Canal stimulated an industrial area that thrived through the early 1900's. The end of barge transportation signaled the gradual abandonment of the Gowanus area, leaving the poignant architectural ruins that symbolize the end of the industrial era and provide the context for ANGST: Cartography.

ANGST: Cartography maps a metaphorical relationship between the Gowanus ruins and the fictional city of a literary text by Italo Calvino. In his book Invisible Cities, Calvino describes a labyrinthian city created by men in futile pursuit of an image in a shared dream - a dream long forgotten by the men who made "this ugly city, this trap."

Through the use of a series of 36 maps inspired by the Calvino text drawn over maps of the existing Gowanus site, ANGST: Cartography serves as a simulated guide to both the city in the text and the Gowanus area. Photographs of the Gowanus ruins are paired with the map plates establishing a correspondence between place and text, and between futile dreams.

ANGST: Cartography (Field of Dreams) extends the metaphorical aspects of the project through a spatial installation. Thirty-six assemblies, each consisting of a cartographic plate,



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photographic plate and line from the Calvino story ~~are~~ clamped together and mounted on adjustable stands, ~~These assemblies~~ are randomly arranged within a gridded 'field' - an abstract reconstruction of the area around the Gowanus Canal and a conceptual representation of the labyrinthine experience derived from the Calvino story. The project is only fully revealed through the effort of tracking consecutive plates and story lines within the the field.

ANGST: Cartography (1982-1993)

Slide Captions:

1. ANGST: Cartography, Master Plate (1982). [As shown at "The Monument Redefined" exhibition]
2. ANGST: Cartography, Cartographic Plate at P.S. 1 Museum Installation (1988).
3. ANGST: Cartography, Photographic Plate (1988).
4. ANGST: Cartography, Book Layout (SITES Books, 1989).
5. ANGST: Cartography (Field of Dreams), Rotunda Gallery Installation (1993). *Photograph by Paul Warchol.*

Slides are originals. Please handle with care and return to Baratloo-Balch Architects, 155 West 88th Street, NYC 10024.

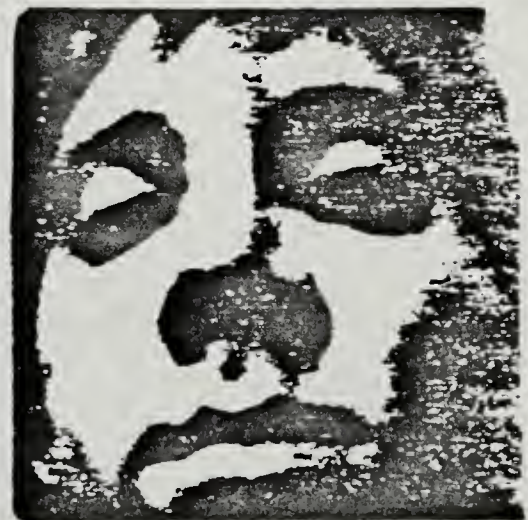
BA-BA ARC

BA-BA ARC represents a collaboration between Moji Baratloo and Clif Balch that began in 1978. Both received M. Arch. degrees from the University of Michigan and in 1979 came to New York to practice architecture.

The work includes participation in various national and international competitions, sets for performances, studies with film, and several residential projects currently under construction.

Moji Baratloo has worked with Gunnar Birkerts, Eli Attia, and Tod Williams. Since 1984, she has been directing the studio of BA-BA ARC.

Clif Balch has worked with Gunnar Birkerts in Detroit and for the past five years with Mitchell/Giurgola Architects in New York.



A collaboration between Clif Balch and Moji Baratloo, formed in 1979,
focusing on Architecture as an experimental and conceptual medium.

1985 - + "Buckwald's Bulkhead", The Poetry of Confinement Show, New York City.
Spatial invention in the congestion of Manhattan.
exhibited at The Big Room, New York City
traveling exhibition and publication

° Alterations to the Natkins Apartment, New York City (in progress).

Independent Visions in Architecture: Architectural Portfolios,
Storefront for Art and Architecture, New York City.
group show

1984 - ° Additions and Alterations to the Rahbari Residence, Franklin, Michigan
(under construction).

* "Park-Park", Columbus Carscape Competition, Columbus, Indiana.
Third Prize and traveling exhibition
published in Architecture, June 1984
published in Metropolis, April 1985
published in Urban Design International, Winter 1985

+ "East of Eden", Adam's House in Paradise Show, New York City.
Proposal for the co-existence of housing and The Garden of Eden
on Manhattan's Lower East Side.
exhibited at Storefront for Art and Architecture, New York City
published in Spazio e Societa, December 1984
published in A+U, February 1985

DETAIL: The Special Task, A.I.R. Gallery, New York City.
group show and catalogue

1983 - Board of Directors, Storefront for Art and Architecture, New York City.

* New Orleans Museum of Art Competition, New Orleans, Louisiana.

° Casa Pozo, Bellus, Spain (in progress).
Studio additions to a farmhouse for a dancer and a composer.

+ "Double Egress", Precedent and Invention, Harvard University.
Project for a gate to Quincy Street in Cambridge.

Tenuous Connections: Private Bridges over Public Ways (in progress).
Study of the aesthetic implications of pedestrian bridges in
an urban context.

1982 - + "Angst", The Monument Redefined Show, New York City.
A vision of the Gowanus Canal area of Brooklyn.
exhibited at Brooklyn Downtown Cultural Center, New York City
exhibited at Storefront for Art and Architecture, New York City
published in The Monument Redefined

1981 - # Let Me Go, film and choreography for a dance (with F. Marinai).
performed at P.S. 122, New York City

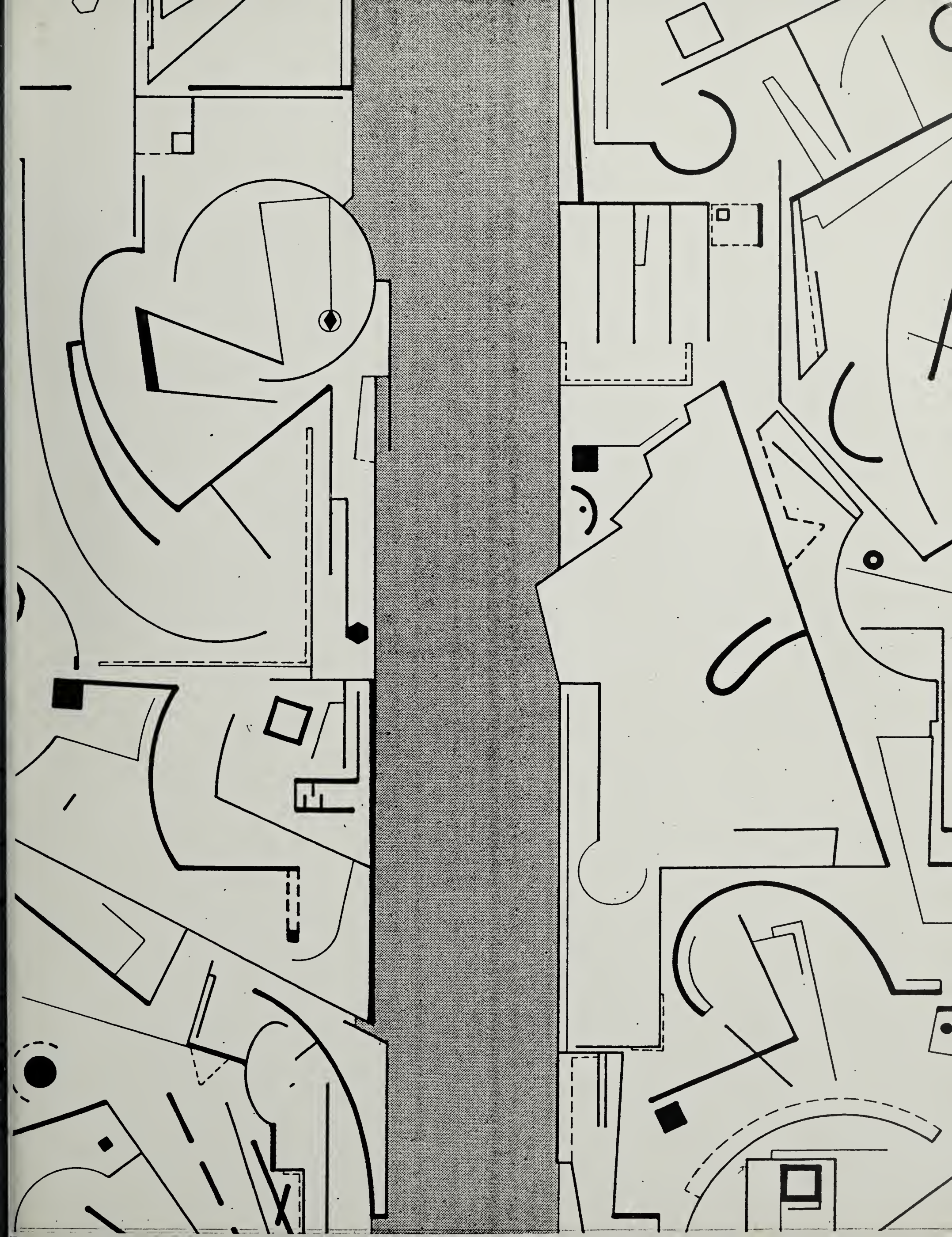
Park Guell Film, research in Spain on Gaudi's work (in progress).

* Vietnam Veteran's Memorial Competition, Washington, D.C.
Meritorious Design Selection and traveling exhibition

1980 - # Set for Cesc Gelabert and Dancers.
performed at 626 Broadway, New York City

1979 - * Les Halles Competition, Paris, France.
published in 600 Contreprojects Pour Les Halles - ACIH

° projects to be realized
+ theoretical/alternative projects
* competitions
performance/film/research



ANGST

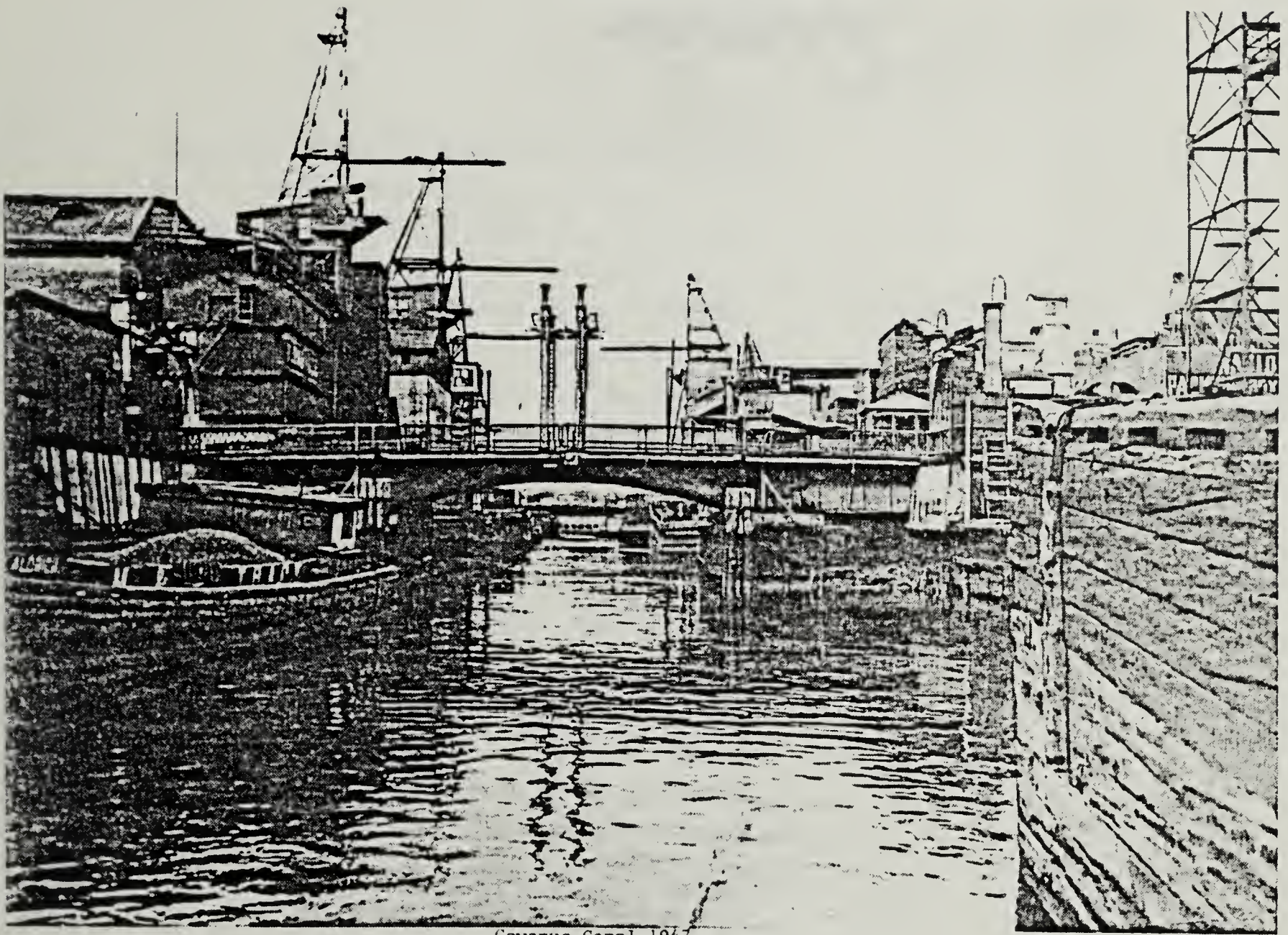
The Monument Redefined

Brooklyn, New York

September, 1982

Cover image:

Detail from the original drawing at 1" = 60'.

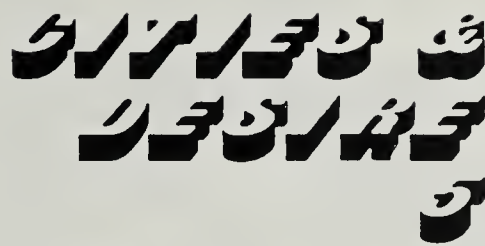


Gowanus Canal 1947

ANGST

One late afternoon in August of 1982, while walking amongst the post-industrial ruins of the Gowanus Canal area in Brooklyn, we realized that we had come upon one of Italo Calvino's Invisible Cities.

The following is a map of that city; a city in the text made visible through the context of this site.



From there, after six days and seven nights, you arrive at Zobeide, the white city, well exposed to the moon, with streets wound about themselves as in a skein. They tell this tale of its foundation: men of various nations had an identical dream. They saw a woman running at night through an unknown city; she was seen from behind, with long hair, and she was naked. They dreamed of pursuing her. As they twisted and turned, each of them lost her. After the dream they set out in search of that city; they never found it, but they found one another; they decided to build a city like the one in the dream. In laying out the streets, each followed the course of his pursuit; at the spot where they had lost the fugitive's trail, they arranged spaces and walls differently from the dream, so she would be unable to escape again.

This was the city of Zobeide, where they settled, waiting for that scene to be repeated one night. None of them, asleep or awake, ever saw the woman again. The city's streets were streets where they went to work every day, with no link any more to the dreamed chase. Which, for that matter, had long been forgotten.

New men arrived from other lands, having had a dream like theirs, and in the city of Zobeide, they recognized something of the streets of the dream, and they changed the positions of arcades and stairways to resemble more closely the path of the pursued woman and so, at the spot where she had vanished, there would remain no avenue of escape.

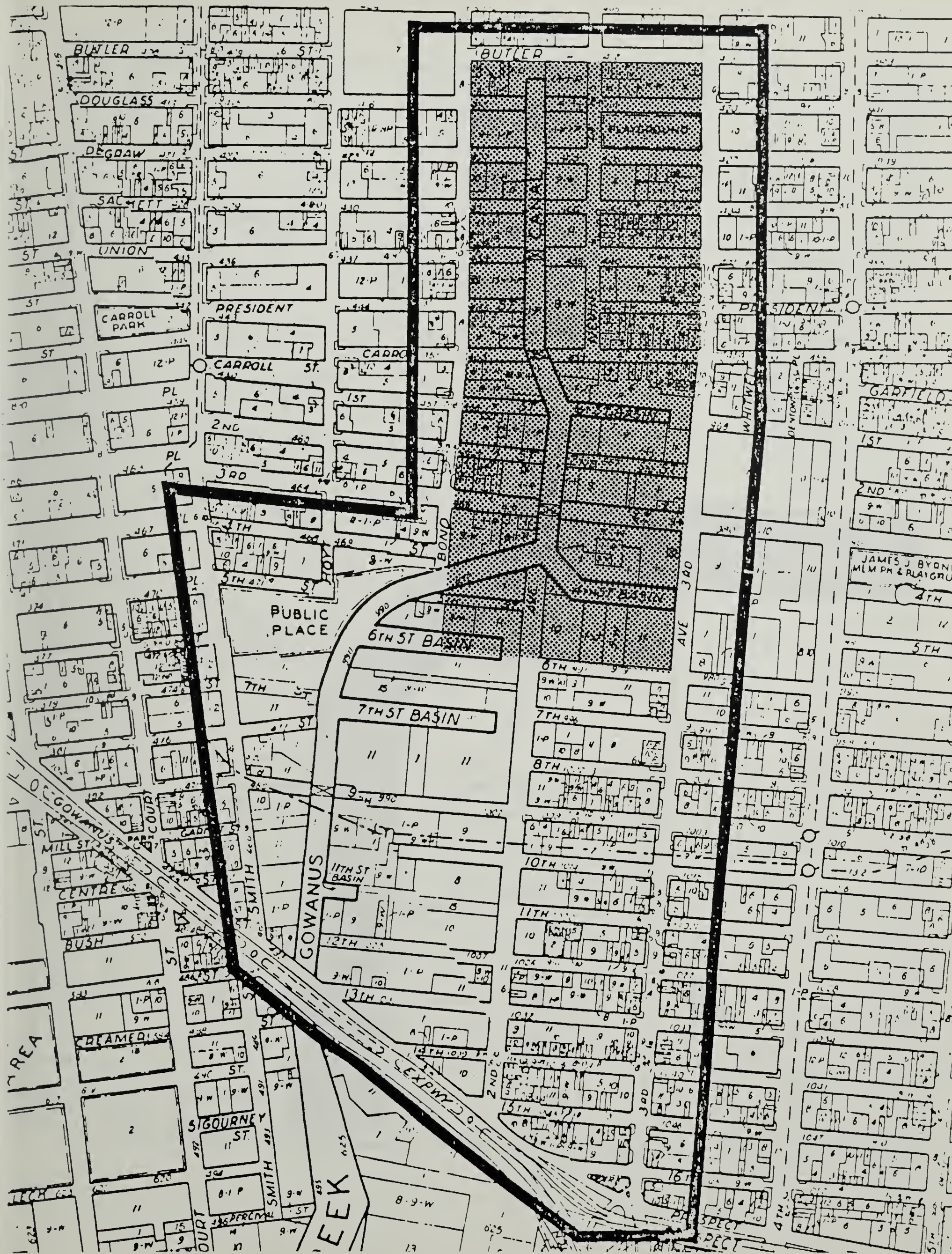
The first to arrive could not understand what drew these people to Zobeide, this ugly city, this trap.

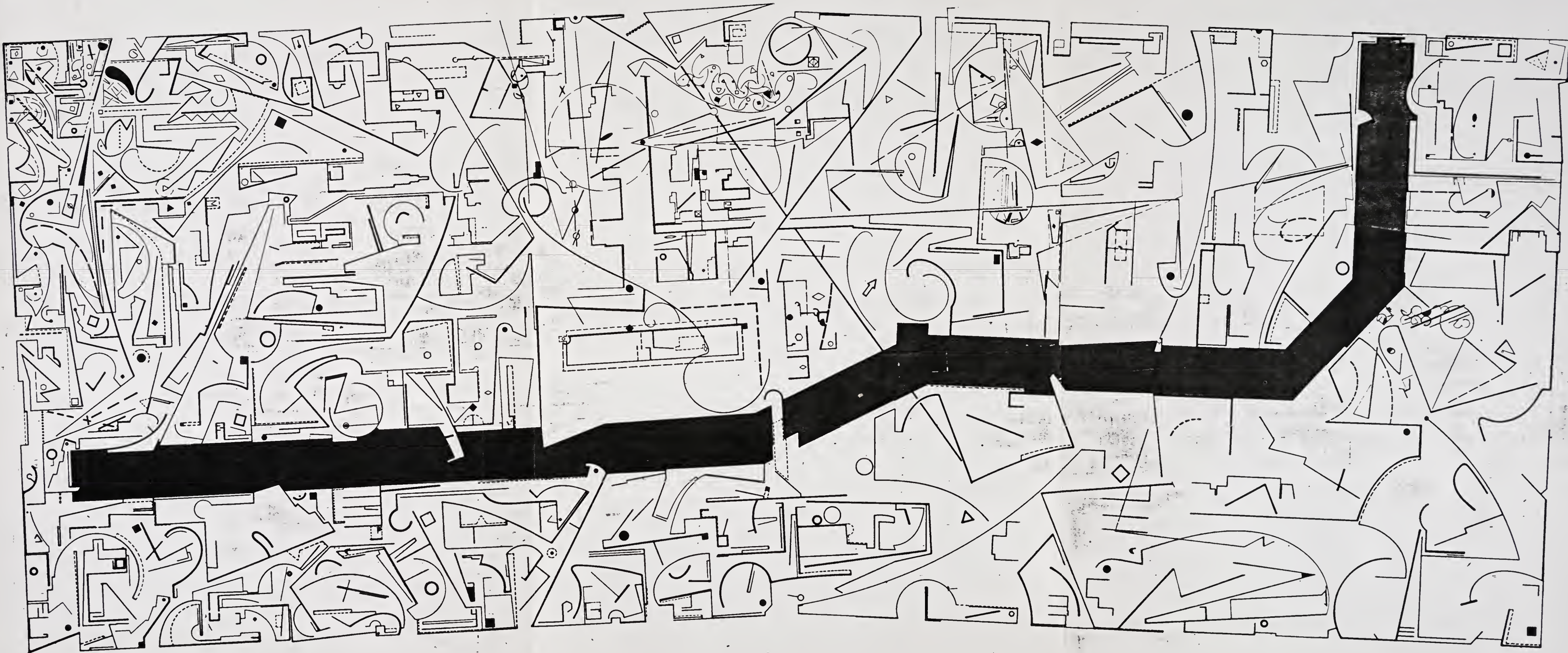
Italo Calvino,
Invisible Cities.

'If our thinking manifested itself in the shape of a city, then we should of necessity come to the labyrinth'

Nietzsche



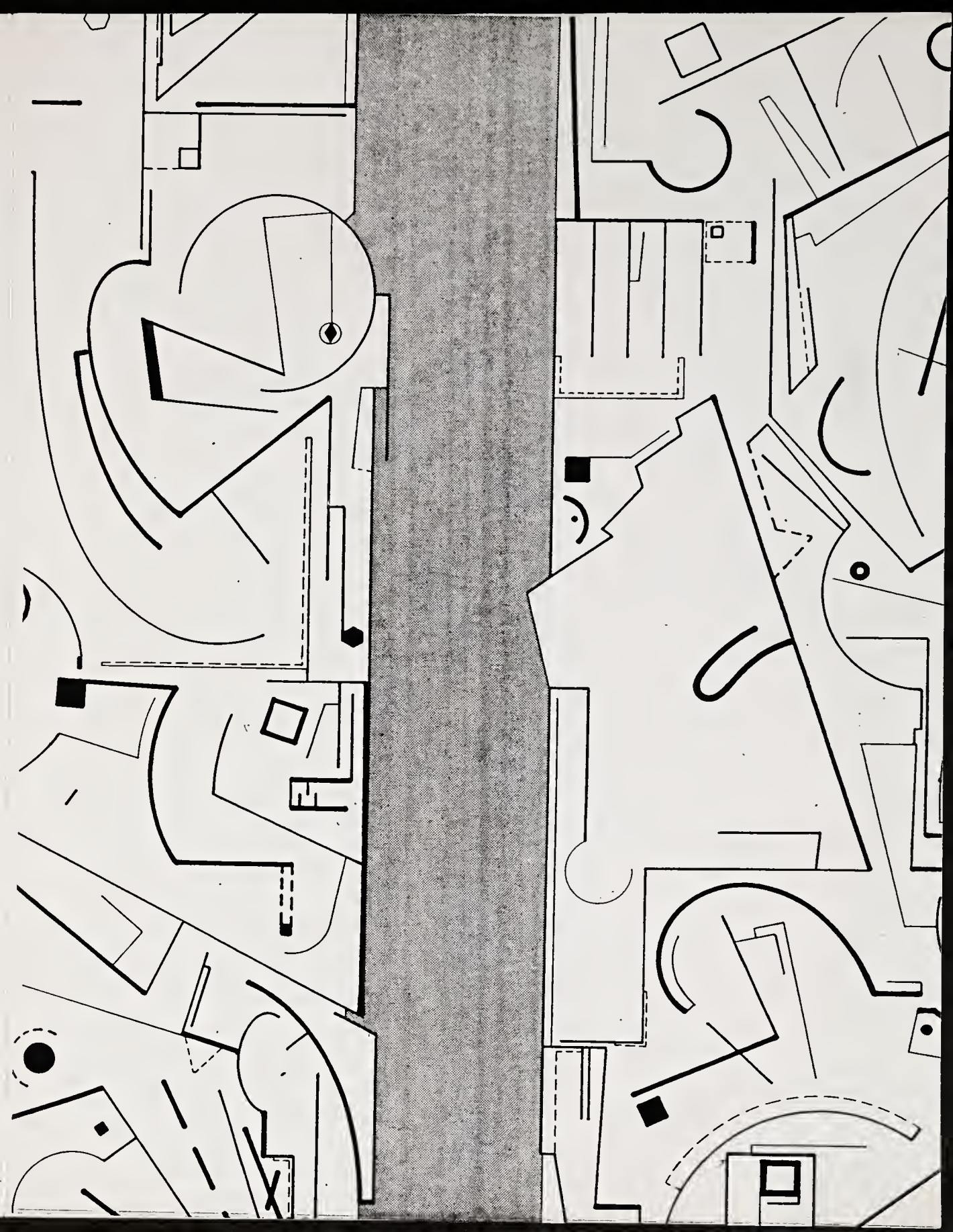


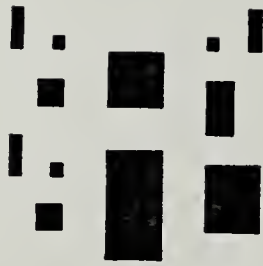




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